BELASCO AND BLANCHE BATES

PROARIOUSLY ACCLAIMED IN GOOD OLD MELODRAMA.

The Girl of the Golden West" Should He Called "The Pleasures of Memory." but Poetle Stage Pletures and Superb veting Carried It With the Audience.

> can be no two opinions about the dasco play, in which Miss Blanche ppeared last night. It is good old ma of the kind that has been familiar hird avenue to Eighth (not excluding cay jever since Bret Harte popularized M West. And it will go with men of s and conditions as no other such play er gone. Success was written large v scene and every line of it.

nes past it has seemed that the offerthe beautiful little Forty-second theatre were more remarkable for amatic pretensions than for dramatic more beautiful in their appeal to and eye than true in their address to igence. Their popularity has been de from the sincerest art of the

there is no possibility of confusing The new offering is staged and th rare, perhaps unique, ability devotee of the externals of art could deceive himself as to its

art could deceive himself as to its ter as a whole. It is all as old as it is rerhaps much older! The programme it "The Girl of the Golden West." equal truth it might have called it bleasures of Memory." (Miss Bates) has inherited from it the local miners' saloon, and being ally woman in the place and very fill, she rules it as a benevolent tyrant ris. All hands love her and want ry her, but she has seen a handsome or when on a visit to Sacramento, in the local swains seem poor and oncer when on a visit to Sacramento, it an the local swains seem poor and a by comparison. In the first act this anger efforer Hilliard) appears, and and include recognizes that he is a road out the terror of the country round, on whose head a big price has been set, its purpose is to 10b The Girl, but he is in love with her instead. The second three acts shows him in her hut on the antainside at midnight. In the mosult in which she confesses her love for in the sheriff and his posse appear. He wounded, and she conceals him, but learns the process who he really is, and suspects it he has played her false. Then follows a struggle between hate and e, of the kind with which Belascan melonama abounds. Love conquers, of course, if the girl nurses her road agent back to

the girl nurses her road agent back to and to the joys of idylife inatrimony— he turns out to be a road agent only tem, being in fact a gentleman by in-et and training, if not by heredity, he first act was written so simply and singly, and staged and acted with such contributions will that it raised for

movingly, and staged and accept the addition of the moment the hope that the play might transcend the plane of its kind. On entering the theatre a curtain assailed the eye the like of which, it is safe to say, has never

heen seen on any stage.

It was a decorative view of the Sierras, throughly Japanese in spirit, and the sun that shone in the golden West had a splendor never before dreamed of in the wildest exalof the imagination of scene painter

This gave way to a perspective of Cloudy This gave way to a perspective of Cloudy Canyon, which slowly rose, unfolding the stretch from the girl's hut on the summit down to the lighter windows of her saloon in the depths of the ravine. Then the noise of rough revelry fell upon the ear. With the rising of this drop the interior of the saloon met the eye. It was all absolutely and poetically atmospheric, and it provided an induction of magic power.

and it provided an induction of magic power.

The scenes that followed ably maintained the illusion. Conventional as they were, they were alive and moving. The rough, elemental life of the miners and their adoration of the wholesome womanhood of The Girl, were developed with real sentiment and humor. Then the handsome road agent appeared, and even while he was falling beneath the charm of heroine one was aware of the ripening of his masterly plot to decoy her boys and rob her. The act fairly pulsated with the suspense of emotion and of peril, and the whole was so inwardly convincing that when it all ended in a quiet, idyllic close, that came as the fittest climax.

The second act was not without power, and the blizzard that raged without The Girc's lonely hut was presented in Mr.

lonely hut was presented in Mr.
o's best manner of atmospherication. But it is not to be denied that he dry bones of ancient melodramatic rickery rattled unpleasantly. There was he heroine's bed—in which all Belascan seroes are hidden—and the act ended in a scene in which The Girl threw cold hands with the villain for the life of the hero, which brought up the spectres of legions. brought up the spectres of legions melodramas of the past. In the sucor entriact old playgoers numbered d infinitum and also ad nauseam, that was in the entriacte. While

and originatum and also ad nauseam, it that was in the entr'acte. While scene was in progress its appeal was estioned—a triumph of histrionic et. Mr. Hilliard was lacking, perhaps, omantic dash and in passional fervor, at the worst, he was handsome and ic. The villainous Sheriff of Frank han was a triumph of melodramatic held in artistic restraint—quite worthy is Burglar and his Dr. Tarr in the one plays last year at the Berkeley Lyceum. Burglar and his Dr. Tarr in the one plays last year at the Berkeley Lyceum. The chief honors, of course, fell to Miss tes. She was drolly, sympathetically sets in the homely, ungrammatical uses of The Girl's unsophisticated nature, nkly arch and winsome in her wooing her road agent, and in the inevitable emations that followed, of love and hate, sionate jealousy and no less passionate f-sactifice, she displayed powers worthy far higher things. In the scene in which threw cold hands with the Sheriff, with r swooning lover prostrate on the table tween them, her masterly simulation of onized hope and fear in suspense held hay the smile of derision that hovered the lips of the audience.

ips of the audience. the third act the atmosphere of reality s quite lost in the obvious inventions of a wright and staze manager. This was witable, for the story had already been d. Not even the scenic beauty of the discue, the boundless prairie of the far est at dawn, redeemed the close. From send of the first act the play was an artisanticlimax, and considered merely as a dischange it was an artising the control of the first act the play was an artisanticlimax. rama it was an anticlimax from the f the second. Yet it interested and ed and delighted throughout. Next an will no doubt find the public still

ing to it, and not without reason.

performance so even and sustained whole it is perhaps invidious to names, but as the road agent's greaser derate Roberto Deshon made a moderate Roberto Peshon made a moderate Roberto Peshon made a moderate Roberto Peshon made a moderate Roberto Roberto Peshon made a moderate Roberto Roberto Peshon made a moderate Roberto Roberto Roberto Peshon made a moderate Roberto impression of melodramatic craft wile that haunts the memory, and W. Cope embodied a rough, humorous sympatheti: Forty-niner of the con-onal order with mellow and delicious

only failures were made by J. H. mo and Miss Harriet Stirling as a merate Indian and his squaw, and the was due to the crudity and repulsive of the characters, not at all to the remances of two able actors, as Girl of the Golden West" has rather unfortunately brought into we with Milton Royle's "Squaw Man."

with Milton Royle's "Squaw Man." is no real similarity between the two. a como tion of long familiar material ned by Mr. Belawro's incomparably stagecraft, and the other is a present of quite fresh material, that, sit is written and staged in the main, longly as it approaches true drama. lo-elv as it approaches true drama, low lacks glamour and ultimate inten-

NO SHOCKS IN "SALOME." O car Wilde's One Act Play Produced by

the Progressive Stage Scelety. Oscar Wilde's "Salome" was presented he first time in America last night he Ferkeley Lyceum by volunteer s under the auspices of the Proo Stage Society. The society has object the establishing of a theatre node a iterary and social dramas

hay be given. Last night's venture was



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its first. There was a good sized crowd present, seemingly members of the society and their friends. "Salome" and two other one act plays, "On the Road" and "The Revolt," were well received.

There may have been a few who went to the Berkeley Lyceum with the idea that "Salome" would be a trifle more Wildesque than other plays of the late Oscar—probably they were disappointed. The story of the play follows pretty closely the Bible narrative, though the motive of the girl in dancing for the head of John the Baptist—Iokanaan in the play—is decidedly at variance with that given in Holy Writ.

Salome, hearing the voice of the prophet in his prison near the palace, asks that he be brought before her. She falls in love with him and begs him to kiss her. The prophet scorns her, but she declares that yet she will kiss his lips. Later her mother's

prophet scorns her, but she declares that yet she will kiss his lips. Later her mother's husband, Herod Antipas. Tetrarch of Judea, begs her to dance for him and promises her anything that she may desire. She dances and demands the head of Irknaan. Herod is taken aback, for he is afraid to kill the man of God. But remembering his oath, he orders the prophet slain and the head presented to his stepdaughter.

When the charger is placed in the hands of the girl she rebukes the head for its coldness, but kisses the dead lips as she has said she would. Thereupon Herod orders his soldiers to kill Salome.

soldiers to kill Salome.

Mercedes Leigh enacted the title rôle.
John Martin was Herod and William J.
Romain was Iokanaan.

There will be a meeting of the Progressive Stage Society at the Berkeley Lyceum next Sunday afternoon at 3 o'clock, to which all persons friendly to the movement are invited.

THE OLIVE MEAD QUARTET. A Novelty Produced at Its First Concert in Mendelssohn Hall.

The Olive Mead Quartet began its season The Olive Mead Quartet began its season with an interesting concert in Mendelssohn Hall last night. This organization takes its name from its leader, Olive Mead, and the other three players are Elizabeth Houghton, second violin; Gladys North, viola, and Lillian Littlehales, 'cello. They were assisted last evening in the quintet by Ida Mead Holden, 'cello. It thus appears that we have in this veriegated from some women. we have in this variegated town some women players of chamber music who are able to

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Last night's programme comprised Boccherin's quintet in C major, Schubert's quartet in A minor and a new quartet in D minor by Taniev. This novelty proved to be of no serious importance, but it was by no means uninteresting. The composer was not desperately bent on writing a quartet, but really was in search of an outle for some ingenious variations which he had concealed on his premises.

So he wrote an allegro, which fussed a

good deal but had no piercing point, and then he wound up with a theme and eight variations, thus coming to Hecuba and getting through with the thing in two movements. The variations were worth hearing. They were not masterly, but they were commendable and one or two of them

were of exceptional merit.

They were well played by the four women, who also acquitted themselves with credit in the other numbers. They have the conspicuous merit of playing almost always in tune, and in chamber music this is not such a common achievement as to command no mention. Further than that, they play with a good deal of intelligence and their performances show the results of careful preparation. The Olive Mead Quartet is now one of the welcome institutions of the town, and its patronage ought to show a steady growth.

NEW GERMAN OPERETTA. "Jung Heidelberg" With Lena Abarba-

nell at the Irving Place. "Jung Heidelberg" was performed at the Trying Place Theatre last night and the theory that German wit is witless was exploded, for Lina Abarbanell as young Lieut. ron V get and Edmund Löwe as Strumpf and the rest of the excellent company kept the audience laughing from curtain to curtain. The plot of the opera is somewhat similar to that of "Heidelberg" and like all comic operas is a glorious entanglement until all is ironed out by the appearance of the young Prince in his real.

Mr. Conried has announded. pearance of the young Prince in his real

The duets and quartets were particularly good and Fräulein Abarbanell scored in her song skit of a blase Lieutenant.

NEW TELEPHONE DIRECTORY. 25,000 More Names Than in Last Edition Four Months Ago.

The telephone company's distributing force is now shipping nearly 800 tons of paper in blocks of two and a half pounds. The telephone directory for the fail and winter months has come from the press. Over 150 men are at work on the task, which will take about three weeks. Nearly a quarter of a million names of telephone subscribers are in the book. About one-half the number are in Manhattan and The Bronx. Since the last book went to press about 25,000 names have been added.

The new edition represents about twentyfive carloads of paper. Although the tele-phone directory is issued every four months a dozen men are constantly at work on it. Changes and additions are sent to the printer daily and printed for the exchanges addenda.

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NEWS OF THE OPERA. A Contract Breaking Soprano-Some New Engagements.

Heinrich Conried vesterday learned that Signora Luisa Tettrazini, who was to have sung at the Metropolitan Opera House, had broken her contract and gone to Mexico with an Italian opera company. She preferred to be a prima donna in a small town to singing secondary roles at the Metropolitan. She will never be able to sing in this country again unless she pays her forfeit for breach of contract to the Conried Grand Opera Company. She is a singer of

the light soprano répertoire. Anton Van Rooy arrived yesterday on the Kronprinz Wilhelm and had to face the wrath of his impatient director. Mr. Van Rooy should have been here last week for rehearsals. He has to sing in "The Queen of Sheba" next week and is the only member of the cast who has not been on hand. He had a chance to sing in a concert in Europe and remained to do so. Whether or not the fine he will have to pay for this breach of discipline takes all that he earned through his concert is a matter that does

Antonio Parvis, the barytone of the Metropolitan company, arrived here last week. On November 9, the day afterward, he was married at the Little Church Around the Corner to Gladys Slaughter of the opera

Mr. Conried has announced three important engagements for next season. Lina Cavalierei, who has for several years been a noted beauty of the operatic stage in Russia, France and Italy, is to come to this country for the first time. She is an Italian and the daughter of very humble Italian and the daughter of very humble parebis in Rome. Mr. Conried says she will sing Videtta, Manon and Mimi in "La Boh me" at the Metropolitan.

Mr. Conried's two other engagements are a French and a German tenor, Charles Prusselière and Carl Burnan. Mr. Prusselière made his first appearance in Paris at the Opéra Comigne gight years ago. at the Opera Comique eight years ago. Herr Burnan is a youthful declaimer of Wagnerian rôles who began his stage ex-

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